The Musical Tempo

Sept. 22d, '99

Vol. 4, No. 5

DEVOTED TO THE INTERESTS OF
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FRANK B. SMITH

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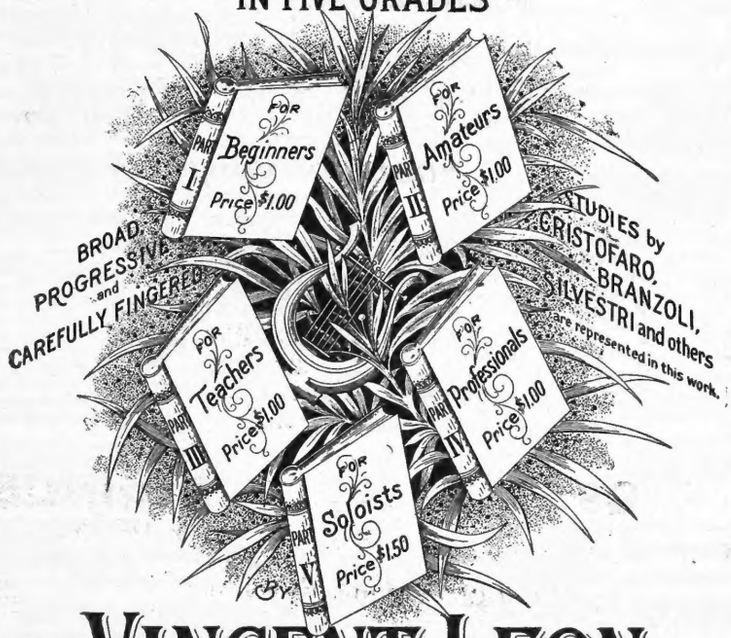
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THE MUSICAL TEMPO

VOLUME 4. Subscription Price, Fifty Cents a Year in Advance NUMBER 5.

PHILADELPHIA, AUGUST-SEPTEMBER, 1899

MR. FRANK B. SMITH.

Mr. Frank B. Smith, whose portrait is given on front page, was born in Manchester, N. H., December 23, 1872, and although still a young man, ranks with the leaders of the country in reputation as a performer and teacher.

He commenced the study of music at the early age of nine years but did not begin the study of the stringed instruments until 1887 when he took up the study of the banjo.

As a composer Mr. Smith is very widely known, one or more of his works being included in the repertoire of nearly every club and player.

Among his most prominent works are "Forest City Galop," "Endymion Waltzes," "Roumania March," "Peerless Schottische,"" "Pickaninnie's Revelry," etc,

His ability as a composer was brought into prominence through the sale of his Forest City Galop, a piece originally composed for the banjo, but arranged for banjo, mandolin, guitar and piano. As a banjo solo this piece has proven one of the most popular compositions published for a number of years, the sales figuring up into the thousands. He has several new banjo pieces in preparation which will be destined to become popular, as well as a series of mandolin orchestra music consisting of fifteen numbers. He will direct two musical organizations the coming season and contemplates a very busy time.

His work as a soloist brings him up with the leaders. Among his repertoire may be mentioned "Weigenleid," "Gypsy Rondo," "2d Mazurka" (Farland), "Finale to Overture to Wm. Tell" (Hunter), "My Old Kentucky Home," varied (Farland), "Ben Bolt" (Burford), "Massa's in de Cold, Cold Ground, varied (Simpson), etc, for banjo; and "Fantasia," "Intermezzo" (Abt), "Weigenleid," "Carnival de Venice" (Partee), "Come Ye Disconsolate" (Siegel), "Impromptu (Smith). etc., for mandolin.

He has studied with Walter Jacobs, W. E. Stratton, and others. His instruction in harmony and counter-point was given by Prof. F. W. Batchelder, one of New England's most noted harmonists.

Written for the "Musical Tempo."

Is This What Modern Appreciation is Coming to?

By J. W. McLOUTH, Grand Rapids, Mich.

I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings if they often listened to good music with earnestness and attention. In our homes music is of all the arts the one most generally studied. To illustrate: in the evening a few friends drop in (unmusical of course). It is usually customary to have "a little music," but of what does it usually consist? A few meaningless pices are strummed on the piano or some other instrument, generally in an inartistic manner; the conversation meanwhile is continued, the music being looked upon as a kind of agreeable accompaniment. Vocal music is usually listened to with higher respect, but is oft-times performed by people who have never received the slightest instruction in that branch of the art, and so we cannot blame those who listen for being unaffected by it.

Works of the greatest masters are rarely heard, and if any young lady has sufficient taste to study and play them, she is listened to with courteous toleration to the end, and then comes the remark from the hostess, "Thank you, that was very nicely played; now won't you give us something pretty, or do you play rag-time?" It never seems to enter the heads of those who have been accustomed to "a little music" as an accompaniment to conversation that music requires intellect both for its study and appreciation. Its purpose should be to awaken inspired sentiment, both moral and intellectual. Some people cannot imagine how any sane person can find enjoyment in musical sounds alone, but on the other hand they think it is a valuable accessory to drown the clatter of knives and forks at a wedding or public dinner.

Music is the outgrowth of the artistic principle in man, and as we progress so ought music to progress, and improve. If we understand music sufficiently to value it as an art as it *should* be, we cannot fail to comprehend its highest office.

CONCERTS.

One of the most enjoyable and artistic events at Philadelphia's Parks, was the concerts of Damroch's Orchestra at Willow Grove. Mr Damroch did much to elevate music in the Quaker City.

Mr. Fritz Sheel director of Sheel's New York Orchestra, one of the principal attractions at Woodside Park, will have charge of Philadelphia's Symphony Orchestra.

A mandolin, guitar and banjo concert was given by the La Vieadett Club of Parkersburg, under the direction of A. Dotson the popular teacher of that city. A large orchestra of 40 performers was one of ihe chief attractions. This was the first concert of the kind given in the city and the excellent work of the different members, reflects great credit upon Mr. Dotson, the instructor One of the features of the program was the rendition of the "Raynald March" by Theis, a Sextette composed of Mesrs. Dotson, Theis, Pfiefer, Heihle and Liebman. The concert was a musical and financial success and arrangements are now being made to give another this fall.

A. A. Farland will play several dates the latter part of Sept. Mr Farland goes to the Pacific coast in January. He will undoubtedly be greeted by a large Audience in Philadelphia Nov. 27.

Signor Pettine under the management of Jame F. Corrigan is kept quite busy preparing the advertising matter for the season of 1899-1900. During November Signor Pettine will play in Indianapolis and Wheeling, W. Va. and is now booking several dates en route. This will be his first appearance and teachers in the West should grasp the opportunity of booking him while he is in their vicinity, as it will be to their advantage. Mr. Pettine's success as mandolin soloist with Reeves American Band has been phenominal. If you wish to advance the mandolin and enlarge your business, give a Pettine recital. Signor Pettine's manager can be addressed Room 12 Conrad Building, Providence, R. I.

"A BRIGHT STAR."

Will Positively Appear November 27 in Philadelphia One Night Only.

We wish to call the attention of our readers to the fact that Alfred A. Farland's recital in Philadelphia will take place on Monday evening, Nov. 27 at Witherspoon Hall.

This magnificient hall is located on Walnut street east of Broad, and is undoubtedly the most beautiful place in this country for an entertainment devoted to music.

Farland made a pronounced hit in this hall last April and readers of the TEMPO will be pleased to learn of his coming to this city once more.

Our advice is to go and hear him. It's just as good as a music lesson. His rendition of the most difficult classical music upon a banjo is the wonder of the age. It is a performance that has no parallel in the history of music, and has placed our national instrument in a new light.

A cultured musician in this city said, that, when he read some of Farland's press notices he declared they were exaggerated: but when he heard him play he thought they did not say enough. He was amazed at the tone of the banjo in Farland's hands and he declared him to be a marvel.

Assisting Mr. Farland will be a large club of professional teachers and also the Hastings Banjo Club, the latter being composed of fifty young ladies.

C. J. Levin the wonderful mandolinist of Baltimore, will also appear at this concert. Philadelphians have heard and read much of Mr. Levin's work and no doubt every mandolinist in the city will take advantage of their first opportunity to hear this great artist.

On account of the National Export Exposition excursion tickets will be sold on all railroads at a fare and a third for the round trip. This will give those living outside the city wishing to attend the concert an opportunity to attend the Exposition. Tickets for this concert can be secured by writing to the publishers of the TEMPO, or Mr. Thos. Armstrong, Weightman Building, Phila.

Written for the "Musical Tempo."

THE STUDY OF THE MANDOLIN.

By DANIEL NOLAN, Brooklyn, N. Y.

My advice to teachers of the mandolin is to be very careful in instructing their pupils, especially beginners. There must be constant thought and anxiety to fix the true principles of the wonderful art in their minds. Therefore the first and most important rule for a beginner is to learn how to hold the mandolin, so as to get the proper position in order to allow the fingers to fall as naturally as possible into their proper places.

To hold the plectrum properly is one of the most important parts of studying the mandolin. In order to produce a good tremolo the wrist must be free; it is impossible to produce a good tremolo without a flexible wrist.

The next step is to study the scales thoroughly so that the pupil may understand where the whole tones and semi-tones occur, and their formation and relation to each other. I find that the piano affords the best illustration. There they can see the black and white keys, and the explanation of the whole and half-steps are very readily understood.

I have found it one of the most difficult things for a beginner to learn to tune his mandolin perfectly, but this will come natural to him in time with careful instruction.

If a pupil can play the scale of C and thoroughly understand it he can readily play any scale you may require of him, but sometimes it is necessary to instruct the pupil in the key of G, as it is much easier for him to understand by giving him a starting point without hunting for it, as it would be in the key of C. As no two pupils are exactly alike, it is very hard to give any specified course of study. One must have them under their supervision before he can tell what is best to do. A good instructor must necessarily be an excellent judge of human nature, and must gain the good will of his pupils in order to induce good results. A teacher must be kind and firm and do his utmost to keep his pupils interested in their studies, in fact make it a pleasure for them if you wish to obtain the very best results.

To produce genius perfect freedom must be allowed as the soil from which it springs must be nourished before it flowers, then the appetite for a higher course will follow. The student will learn to use the organ of hearing that will guide him to the grandeur and beautiful in music. Cultivate and learn to employ this organ which is of supreme importance. Never neglect your studies, as they are essential to your development. Practice is the main guide to perfection. Stir up your appetite, for without this appetite nothing tastes well. The great Shakespeare says:

This world is but a stage,
And every man must play his part
From childhood to old age.

HERE AND THERE.

Mr. Hyde Gowan, while at Walla Walla, Wash. somewhat startled the local musicians by his rendering of *Hauser's* "Wiegenlied" with pipe organ accompaniment during a regular service at St. Pauls Episcopal Chucrh and received enthusiastic praise, any prejudices as to the unsuitability of the instrement in an Episcopal church service being instantly dispelled as the opening bars of the number filled the church. Mr. Gowan expects to give concerts en route, as far east as New York City.

Frederick J. Bacon has announced the following among his repertiore for the season of 1899.1900. Overture to Wm Tell *Rossini.* Nocturne Op. No. 2 *Chopin.* Dixies Land var. by *Farland.* Romance *Ascher-Bacon*, Tarantella *Raff.* Old Folks at Home var. by *Bertholdt.* Galop de Concert *Glynn*, Minuet a l' Antique *Paderewski*, Misere *Verdi*, My Old Kentucky Home, var by *Farland*, Polka de Concert *Glynn*, Intermezzo *Mascagni*, Manzanillo *Robyn.* Auld Lang Syne varied. Mr Bacon's work on the banjo is deserving of success. The *Hartford Courant* says—"He aroused fully as much enthusiasm as noted pianoists," while the *Boston Herald* says—"He held his audience spell-bound." Mr. Bacon is well pleased with the prospects for next season, having many in quiries for his services.

C. J. Levin mandolin virtuso is now booking for the season of 1899-1900. Mandolinists every where have been anxious to hear this artist, but, owing to his large class in Baltimore he heretofore could not find any time to devote to concert work. This season however, he will deevote considerable time to concert work and mandolin players and teachers should not lose the opportunity to hear this wonderful artist. His first appearance in Philadelphia will be at the Armstrong concert Nov. 27. He also has several dates in the West under consideration.

Gowan's treatment of the banjo is from a different standpoint than that adopted to a greater or less extent by our other noted players of the modern school as he aims more for the expression of emotions in their intricacy and intensity than for brilliant technical achievements as an end in themsleves. The western press is unanimously enthusiastic in its approbation of his work and they call him "the wizard of the banjo," a soubriquet that is being shown to be heartily deserved.

Learning.

Written for the MUSICAL TEMPO, by C. A. P.

A person buys a mandolin,
His hands on one have never been,
No player great;
Not yet; but wait!
A 'linist takes it up and plays;
The person listens in amaze;
He prays
It'll come his turn · he swears he'll learn
In future days.

And as the year went rolling by,
He ne'er gave up, but had a try
At studies hard;
They don't retard
His progress, although at first thought
It seemed amounted they to naught;
He sought
Knowledge to get, half way it met.
At last he taught.

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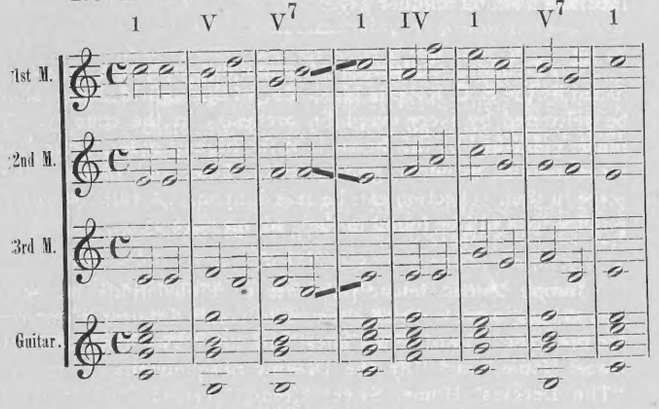
THE FIRST STEPS IN THE STUDY OF HARMONY.

By R. M. TYRRELL.

In the last number of the TEMPO a list of the chords in ordinary use was given. It will be absolutely necessary for the student to write out those chords in each key, being careful to figure them.

Guided by the rules so far studied, we will now harmonize a "theme" for 1st, 2d and 3d mandolin, using the "stock" chords of the guitar as the basis of our harmony, which may be in any form to suit the purpose.

No. 1.



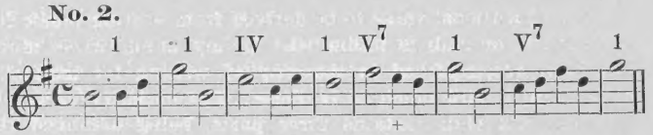
In this example the first bar contains the 1st or 8th note of the scale which calls for tonic harmony. The second bar contains the 7th and 2d, calling for dominant harmony. The first note in the third bar G, being the 5th of the scale, may be accompanied by either the tonic or the dominant, because the tone is mutual to both chords, but for two reasons we will use the dominant 7th to avoid the monotony of two successive dominant and to resolve nicely into the ionic harmony of the fourth bar. The fifth bar containing the 4th and 6th of the scale is accompanied by the subdominant.

The 2d mandolin takes the 3d of the chord in the first bar because the third must never be omitted. The 3d mandolin or mandola takes the lower C to strengthen the key. The 5th is omitted for obvious reasons.

In the third bar the natural progression of the dominant 7th to the tonic is shown. The 3d ascends to the tonic in the melody, the 7th descends to the 3d of the tonic in the 2d mandolin, the fundamental goes from one chord to the other in the 3d mandolin.

Taking this example as a guide the student must now enharmonize the following numbers, first carefully examining each bar to find the harmony according to the degree of the scale, Nos. 2, 3 and 4: In order to acquire smoothness in any melody or

No. 2.



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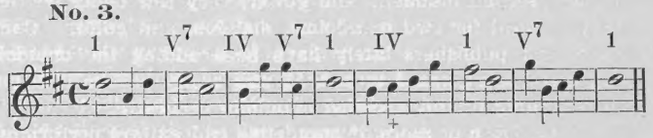
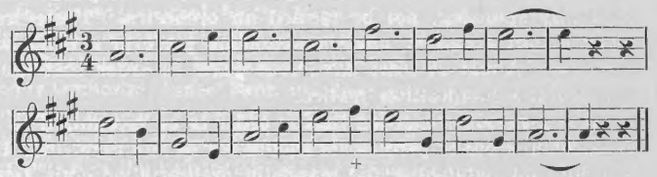
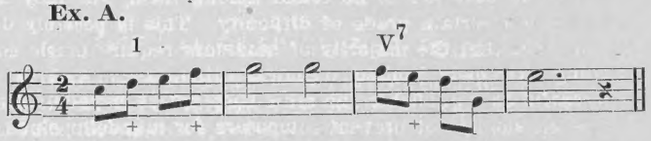

No. 4.

voice it becomes neeessary to introduce notes which are foreign to the harmony of the bar; those notes are called passing notes. In the fifth bar of No. 2, the marked E is a passing note also the C in the same bar of No. 3.

According to the best authorities passing notes must not occur on the accented note of the bar, the notes which carry the time beats are usually considered as such. In Ex. A the passing notes are designated by a cross. It would be well for the student, in

Ex. A.



his first attempt at writing, to avoid having two passing notes in succession, and to confine his melody as near as possible to the harmony.

(To be Continued.)

The TEMPO desires to call your attention to Valentine Abt's announcement which appears in the advertising columns of the paper. Mr. Abt's terms for concert, the uniform price is $50 which includes his traveling expenses, advertising matter etc. If you or your friends are interested in the advancement of the mandolin, secure his services for an engagement in your city. It will pay you. He is booked for a number of dates in the South and West for during the moths of October and November, and is desirous of hearing immediately from those who wish to secu.e his services. The trip will take him as far as California, in which state he is booked for several engagements. Don't wait, but write now in order to get his en route price.

The Evening *Bulletin*, of Natchez, Miss., contains a flattering notice of L. Duncan Baker's work on the banjo.

Written for The Tempo.

MANDOLIN ORCHESTRA MUSIC.

By George E. Miller.

If it were possible for a quartette of musicians, either mandolin or banjo players, with a knowledge of harmony and composition, to form a club, compose, arrange and criticize their works, I am of the opinion that much good could be accomplished.

The educational value to be derived from writing music for a quartette or club is unlimited. In my mind, while much has been accomplished in the way of writing for mandolin club, there is still much to be done. The majority of music for mandolin club contains three parts, being arranged for first and second mandolin and guitar, very few being written and published for two mandolins, mandola and guitar. Composers and publishers lately have been adding the mandola part, and I am pleased to note it, and really believe it is but the beginning of the so-called mandolin orchestra.

A half dozen or more of mandolins and guitars performing a composition with music arranged in only three parts, can, musically speaking, not be termed an orchestra. Therefore, when a half dozen or more instruments perform a composition, they should at least have four parts in order that they may do the composition justice.

It is generally conceded that in order to be recognized as a club, the number of performers should not be less than four. In writing and publishing for mandolin orchestra or club, four parts should be made absolutely indespensable, and in order to write thus, it is not mere play for the composer. He may write for the mandolin, guitar, banjo or piano, or two mandolins and guitar, but when he attempts a composition for two mandolins, mandola and guitar he is face to face with an entirely different task.

Thousands upon thousands of compositions have recently been published for two mandolins and guitars, and many meritorious ones are to be found among them, yet they are limited to a certain grade of difficulty. This is possibly due to the fact that the majority of amateurs require music containing extremely limited technical difficulties. And to be successful as a publisher one must keep within bounds. This, however, should not prevent composers for mandolin clubs to arrange the club music with as much variety and color as possible. Compose and arrange, even though it be for the educational value, and after a series of attempts you will not regret the time spent. Musicians who have been studying harmony and composition for a short time, especially will find the quartette form a valuable assistant for a composer. Whether he succeeds or not in producing an attractive work, what splendid practice it is to make the attempt, as a method of self-education also it is one of the best a young composer can adopt.

The first essential point is to thoroughly acquaint yourself with the capacity of each instrument used in your arrangement. While the different movements should be varied in character, yet they must each and every one have intimate relation to each other. The solo instrument should be brought decisively to the front, and the others kept in the background until their own turn arrives. After writing for the mandolin club, the frequent hearing of orchestral performances will be found a valuable aid. At the beginning make your arrangements as simple, yet effective as possible. Do not attempt a concerto for each part.

After you have written or arranged a composition for four or more instruments, and, upon hearing it produced, you will undoubtedly find some effects thin or too heavy. As a rule, one fault in particular will show itself plainly. Do not destroy your work. Faults as well as music improves on acquaintance. It is quite natural to expect some bad work to be mingled with the good. The painter and poet err, then why not should it be expected from the composer? Be original in composition and never write passages you yourself would not perform, and you will at all times understand thoroughly your object and meaning.

PUBLISHER'S NOTES.

Mr. Abt's "Golden Rod," which has been arranged for all instruments, is meeting with great success. Mandolinists, guitarists, and banjoists who desire an original and unique solo club piece should not fail to include this piece in their repertoire.

E. C. Ramsdell, of Boston, Mass., has just issued Timbuctoo March for all combinations, including band and orchestra. This is Mr. Ramsdell's latest rag-time march, and is one of the most effective and characteristic melodies of the kind recently published, being entirely different from anything ever written by this popular composer. For prices, etc., see his ad. in another column.

It is astonishing to know how much money is lost on really good music. No matter how good your music is you must let the public know you have it. This can only be done by advertising. No better time can be found than *now* for advertising your music, and no better medium than the TEMPO.

"The Alabama Rose" cake walk by J. G. Liddicoat, published by Rogers & Eastman, of Cleveland, Ohio, is now published for any combination of banjo, mandolin and guitar. This cake walk is fast making a name for the short time it has been on the market, the sale having more than surprised the publishers. Prices of the various combinations will be found in Rogers & Eastman's ad. on another page.

The Delphian Collection of mandolin orchestra music published by the S. C. Roberts Music Co., of Springfield, Mass., should be welcomed by every mandolin orchestra in the country. The music published by this house is of the highest order, being issued for mandolin, mandola, guitar, 'cello, flute, and piano. Every piece in their collection can be relied upon. A full list of their publications will be found in their ad. on page 25.

Joseph Morris, music publisher of Philadelphia, has several new things in press which are sure to create interest when ready for the trade. Two of his latest hits are "The Darkies' Home, Sweet Home," and "By the Dreamy Susquehanna, Long Ago." "The Darkies' Home, Sweet Home," yet in its infancy, has already commanded a sale of over 25,000 copies. "She is Still My Sister," by A. C. Manning has a pretty melody and there is no reason why this song should not meet with success.

Walter Jacobs, the live and up-to-date publisher of Boston, has just issued a new catalogue of his publications. Almost anything desired in the way of banjo, mandolin and guitar music will be found therein. Lately Mr. Jacobs has issued a number of his publications for band and orchestra. His Mandolin Orchestra Folio just published is meeting with the success it deserves. The music being issued for mandolins, mandola, guitar, piano, flute, 'cello, banjo, and violin, being playable in any combination.

If You Want Results Advertise in THE TEMPO

CONCERTS.

The Cecilia Mandolin Club, of Philadelphia, under the leadership of Mr. H. Wilson Levengood, one of Philadelphia's most popular teachers, are arranging a concert to be given in October. Although Mr. Levengood has only been a resident of Philadelphia since March he has a club composed entirely of his pupils that is well spoken of by the press. Mr. Levengood was a former teacher of Pottstown. Pottstown's loss was Philadelphia's gain.

We had the pleasure of listening to two records sent us by Mr. Geo. Muder, mandolinist, of Auburn, N. Y. It has been a difficult matter to reproduce mandolin tone on the phonograph, but Mr. Muder's are the best we have ever heard. His rendition of the selections was excellent. Many thanks for your kindness, Mr. Muder.

The Helvetia Zither Club, of Philadelphia, will give a concert at the Junior Maennerchor Hall, 6th and Vine streets. Assisting will be an orchestra of fifty ladies, and a grand orchestra of 100 mandolin, guitar and zither players. The concert is under the direction of Mr. Carl Tschopf, one of Philadelphia's most prominent instructors, and this means that the artistic success of the concert is assured.

The Helen Reed String Quartette, of Philadelphia, Miss Helen Reed; harpist; Miss Anna Bateman, mandola; R. L. Weaver, mandolin, and F. D'Amingo, mandolin, are now under the management of the Redpath Bureau, of Boston. This organization comprises some of Philadelphia's best talent and have already booked a number of engagements, including a week in Virginia and a week in Western Pennsylvania.

The juvenile Mandolin Club under the able leadership of Mr. Geo. Weitzel are hard at work practising new music for a big mandolin, banjo and guitar concert to be given Sept. 26. One of the features will be a club of children less than ten years old. The club of children have appeared in concert often, their renditions having surprised their hearers, this reflects much credit upon their instructor Mr. Weitzel.

Mr. Hyde Gowan, the western banjo virtuoso, spent his summer vacation in Walla Walla, Wash., preparing for the big season's work before him. In this city he opened by a recital in the Opera House on Sept. 7, playing to a large and enthusiastic audience and is now on the way East via Montana, playing en route and reaching New York about Christmas.

Visitors.

The G. A. R. Encampment brought many visitors to the city, among them being Mr. Lew Crouch, of Pawtucket, R. I.; Frank S. Morrow, of Harrisburg, Pa.; Valentine Abt, Pittsburg, Pa.; J. J. Derwin, Waterbury, Conn.; Levi Leader, Shamokin, Pa. Each and every one of these popular teachers rendered the same verdict: that the season of 1899-1900 would undoubtedly break all records, and that pupils have made earlier application for instruction than ever before. This assertion seems to be strengthened by letters from teachers all over the country, each and every one being pleased with the opening of the season. Taking into consideration that in the past five years the majority of teachers had few applications until November the outlook is indeed bright.

Banjo, Mandolin and Guitar Concerts at the Exposition.

Under the direction of Mr. Paul Eno and Mr. Chas. Morris two big concerts will be given at the National Export Exposition Philadelphia, Oct. 24 and Nov. 9. A large banjo and mandolin orchestra, composed of the Hamilton and Manheim clubs under the leadership of Paul Eno, will be a feature at the first concert Oct. 24. Mr. Vess L. Ossman, banjoist of New York city, E. F. Fiset, guitarist, Minneapolis, and Fred C. Meyer, mandolinist, Philadelphia have been engaged as soloists. The clubs and soloists for the second concert have not yet been decided upon, but will be announced in the next issue of the TEMPO.

The Auditorium in which the concerts are to be held has a seating capacity of 8,000. On the opening of the Exposition Sept. 14 it is estimated that twelve thousand people were packed in the auditorium. A chorus of 600 voices under the direction of Mr. A. H. Rosewig assisted by the Marine Band 75 pieces and a huge pipe organ, were one of the attractions. Sousa's Band the Damroch Orchestra, The Banda Rossa, Fred Sheell's New York Symphony Orchestra, Innes' Band and Brooke's Chicago Marine Band have been engaged to appear at different intervals of the Exposition, so that one of the leading bands or orchestras can be heard at any period of the Exposition, to be held from Sept. 14 to Nov. 30. A number of the World's Fair attractions will be found at the exposition.

Excursion rates have been arranged from all parts of the country, and a large crowd is expected at the special banjo and mandolin concerts.

Although the second day found only one-half of the exhibits in readiness the turnstiles recorded 21,000 people, and it is estimated that on special days the attendance will reach one hundred thousand.

THE "AUREA" GUITAR FOLIO.

Among the various guitar books, the Aurea Guitar Folio, just put on the market by Edward A. Meyer & Co., stands pre-eminently the first for musical excellence and as an assistant to the amateur and professional guitarist. Teachers especially will welcome it as it can be used in connection with any method they have adopted. The collection of music has been selected and arranged progressively, the idea being to supply the teacher with a collection of guitar music to give the pupil after a series of exercises. *NO exercises whatever are contained in the "Aurea Guitar Folio,"* yet the music contained therein will enlighten every guitarist, amateur or professional. A list of its contents will be found on the last page of the TEMPO. If your dealer does not handle it send direct to the publishers.

Vincent Leon's Mandolin Schools

Boosey & Co., of New York City, have just published one of the most important mandolin schools offered to the public for some time. This mandolin school by the veteran writer, Mr. Vincent Leon, will be issued in five books, as follows: No. 1, "Beginners;" No. 2, "Amateurs;" No. 3, "Teachers;" No. 4, "Soloists," and No. 5, "Professionals." The author's reputation is sufficient guarantee for their merit. These books should interest every mandolin player in the country. For particulars see Boosey & Co.'s ad. on page 4.

The Musical Tempo

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Subscribers desiring their address changed should give their old as well as the new address.

Advertising Rates furnished on application. Copy of advertisements must reach us no later than the fifth of the month. Change of advertisements should reach us by the first of the month.

THE MUSICAL TEMPO is devoted exclusively to Music, and particularly the Mandolin, Guitar and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

PHILADELPHIA, September 22, 1899.

EDITORIAL.

Subscribers receiving the "Tempo" in a PINK wrapper will understand that their subscription has expired with that issue, and to avoid delay, RENEW at once in order that you may have the assurance of receiving the next number.

"*The Allegro*" a recent addition to banjo, mandolin and guitar literature, is gradually pushing its way to the front. We have just read their August number which is ably edited by Mr C. C. Adams.

Mr. C. Senseman of Mechanicsburg, will resume the publication of "*The Musical Messenger*," the first issue of the new series will appear Oct. 1st.' 99.

"*Here and There*" is the name of a new musical journal to be launched by the Royal Music Co. of Kentuck, Va.

IT PAYS TO MIND YOUR OWN BUSINESS.

It pays to mind your own business. If you are continually trying to run or tell another how to run his, you will find little time to attend to your own.

Very recently a publisher of a musical journal had this proven in black and white, and by a deficiency in his bank account. The publisher in question was continually endeavoring to run other people's affairs. He knew it all. Everything he predicted came true (in his own mind). He was exceedingly modest indeed. He was forever and ever telling his readers what an unusual brainy man he was; this was not sufficient, he must tell his readers about his family affairs also, in fact, any and everything that did not interest them in the least.

Failure after failure greeted him. His last undertaking, a new musical journal, was to set the world afire. He pictured all other musical journals going out of business. Instead of setting the world afire with his new publication, the musical world set the paper afire, and, after a short life of three months, it was no more.

This undoubtedly should teach him a lesson, as well as other publishers. The Tempo has striven to mind its own business. From the day it was launched into the musical world we have seen but two criticisms from other publishers, and in all this time there has never appeared in our columns an attack upon our contemporaries. We have our hands full to attend to our own business, without minding others. Furthermore, we do not care how others run their business; it is their own money they are spending, not ours. Why should we meddle?

We are all liable to mistakes, and if we find any criticism from contemporaries we simply think it over and saw wood. We do not fill our columns with silly replies. We do not believe it interests our readers, and this is what our readers expect—something that interests them. If we cannot say a good word for our contemporaries, we would rather not say anything.

This, we think, should prove a valuable lesson to teachers also. If you cannot speak well of your competitor and brother musician, 'tis far better that you do not say anything than speak ill of him.

THE BANJO IN THE HANDS OF FARLAND.

No one has devoted himself to such incessant study of the banjo as has Alfred A. Farland. Few people in the study of any art have accomplished so much as he. Anyone following Farland's career as a banjoist cannot help but admire him, and the continual development the banjo receives in his hands. A little thought is all that is necessary to convince one that his accomplishments are nothing short of marvelous. Farland is not alone an artist, he is besides a thorough business man, in every sense of the word—every moment is of value to him. From the date of what might be termed his public debut in Philadelphia, some five years ago, he has been the idol of banjoists, as is Sauer to pianists.

Farland takes pride in comparing his work with the great artists. He books and manages his own concerts, something rarely done by other artists with success. From January 5th to February 1st he played about twenty concerts. Taking into consideration that in reality there are only five nights in a week for concert performers, this is remarkable. In Louisville, several years ago, he was greeted by one of the largest audiences assembled in the auditorium, not excepting such attractions as Booth, the tragedian, and artists of similar rank. This proves that Farland was a drawing card, and the number of dates played the last few months also proves that the popularity of the banjo is still increasing, and that Farland's recitals are a success. It also demonstrates that teachers are profiting by his recitals, and if they stand back their business naturally stands still, as teachers everywhere he has appeared report many new pupils and renewed interest among old students of the banjo. As a genuine troubador and virtuoso of the banjo Farland deserves all the success he attains.

MUSIC PUBLISHERS

Chas. W. Held, music publisher, of Brooklyn, N. Y., adver tises Vincent Leon's publications herein. If you don't know them *you should*. The mandolin duet albums by Mr. Leon are of the very highest order, and valuable to teachers.

"Memories of Farland," is the name of a banjo solo published by S. Duncan Baker, of Natchez, Miss., and is meeting with considerable success. "Thoughts of the Cadenza," is the title of another in press by the same composer. Mr. Baker is considered by the southern press as one of *the* banjoists.

"Joy and Pleasure Waltzes," published by C. H. Yarling, Youngstown, O., will be fonnd an excellent concert number for mandolin clubs. We can highly recommend it, being one of the prettiest waltzes written for some time.

Mr. G. Muder, of Auburn, N. Y., is meeting with success as a publisher. His serenade "Like a Lovely Rose," for two mandolins and guitar, is a beautiful composition designed for players of limited ability, and makes an elegant selection for teaching.

The Hazen Publishing Co., of Chicago, have an endless variety of good music in their catalogue. If you are in need of anything in mandolin music, you would do well to consult their catalogue.

The season is now open, and many teachers are looking for good music. The TEMPO reaches the teachers; if you want your music to reach the teachers and players, advertise it in the TEMPO.

Sig. C. Mann & Co., engravers and publishers, of Philadelphia, have a fine collection of mandolin, guitar and banjo music. The "Camp Columbia March," just published, is pronounced a hit by all who have heard it. A complete list of their publications will be found in our advertising columns. If you are in need of any engraving or printing, you would do well to write for their terms.

The Wyoming Music Co., of Wilkesbarre, Pa., possess one of tho best collections of banjo music for teaching and amateurs. A special offer is made in this issue of the TEMPO. It is only good for sixty days, so if you are on the lookout for banjo music their offer will interest you.

The Goldby and Shepard Banjo Studies published by Stephen Shepard, of Patterson, N. J., have been thoroughly revised and brought up to date with the latest system of alternate fingering for the modern banjo of twenty-two frets, and contain many new features. If you are in need of banjo studies you would do well to write him.

N. S. Lagatree, publisher, of Saginaw, Mich., has a number of excellent arrangements for banjo. Mr. Lagatree's arrangements will be found artistic and appreciated by banjoists. A number of his pubiications are advertised in another column.

The new music advertised in this issue by A. C. Brockmeyer is just what is needed for clubs. By sending his advertisement and enclosing $1.00 the entire list can be obtained.

Gad Robinson, publisher of Boston, has written numerous excellent compositions for the banjo, and has added to his list "Golden Klondike" song and dance, and "Ethiopian Medley." Over three hundred pieces will be found in Mr. Robinson's catalogue, which will be mailed free. Read his advertisement.

Now that we have had "Rag Time" for several years, the latest to make its appearance is "Scrap Iron Time." After this is given a thorough pounding, we suppose the next rage will be "Any Old Time."

Chas. W. Held, of Brooklyn, N. Y., publishes a number of mandolin albums by Vincent Leon. Leon's mandolin duet albums are published in four volumes and of inestimable value to teachers. See his advertisument for special professional rates.

The Geo. B. Jennings Co., of Cincinnati, O., are alive to the needs of the hour. Every mandolin and guitar teacher will find their advertisement brim full of interesting articles.

F. A. Mills has opened a Chicago house at the Central Ha l Building. Mr. G. M. Fager has charge out west.

S. A. Gregg advertises his "Progress in Mandolin Club Studies" herein. Teachers and club leaders who are in want of progressive music for amateur organizations will find his advertisement of interest. A thematic catalogue will be mailed free of charge to applicants.

Fred Luscomb, publisher of Martinsburg, W. Va., has a number of mandolin club pieces that have proved excellent sellers. By sending to above address a graded price-list containing a piece of music for clubs will be sent free.

"Whistling Rufus," by Kerry Mills, latest two-step printed, is a big hit, and is being sung, whistled and played all over the country.

Are you a subscriber to the TEMPO?

The "Straight Tip Galop," published by Walter Stearns, Boston, Mass., is an excellent composition for banjo. The melody is original and effective and not difficult to play. Mr. Stearns reports a large sale in this composition, especially from teachers who orders it in large quantities.

I Am Livin' Easy," by Irving Jones, is one of the greatest coon songs published, and no doubt will be in every company this season. Published by F. A. Mills, New York City.

Two of Mr. Pettine's most brilliant and effective compositions are his Impromptu and Cradle Song, published by Edw. A. Meyer & Co.

To introduce "Sport Royal" two step, published by R. R. Hogue, of Atlanta, Ga., the publisher offers this excellent composition for two mnndolins and guitar for 10 cents. See his ad. announcing same elsewhere.

Smith & Zublin, publishers of Chicago, present an offer in this number of the TEMPO that should interest every teacher of guitar. Teachers in need of teaching pieces for guitar should turn to their ad. in another column.

The season is now upon us; prospects are brighter than ever: *now* is the time to advertise, when teachers are on the lookout for good music. Write the TEMPO for rates.

AMONG THE MANUFACTURERS.

Agents are wanted everywhere for Palmer's Perspiration Pomade. Those interested should write Frank Z. Maffey, of Indianapolis, Ind., who is sole agent. Mr. Maffey has enjoyed an excellent demand for it during the hot weather. Players troubled with perspiring hands write him they would not be without it.

Some very interesting offers will be found in Valentine Abt's full-page advertisement in this issue of THE TEMPO.

The Graupner and Meyer extension fingerboard mandolin is creating somewhat of a sensation among the leading mandolin soloists. The extension is made to D and gives a decided advantage to the performer in the keys of B flat, C and D. They have lately issued a catalogue of a special brand of mandolin's, branded "Shubert," which are in great demand. We would advise those wishing a good high-grade mandolin or guitar to consult their catalogue which can be had upon application. For address, see their full-page ad.

For mutual benefit in writing advertisers mention the TEMPO.

Wright's peerless strings are favorites among the artists. Mr. Wright takes special care in selecting his strings, and if each and every one is not as represented, your money is refunded. Mr. Wright is amply repaid for his care, as large orders are received by him daily. He has just issued a wholesale catalogue of strings, which will be sent upon application to his address, Winsted, Conn.

The latest invention in the way of mandolin picks is one that somewhat resembles a scrubbing brush, a lot of thin wires being set in a handle as teeth in a comb. The inventor's idea is to prevent ragged tremelo. Those who are everlastingly complaining about their tremelo should give this a trial. If you havn't time to make one, use a scrubbing brush across the strings.

The Richardson wrist guide and tailpiece manufactured by C. H. Walton, & Co., of Trenton, N. J., is becoming very popular with mandolin players. Besides protecting the sleeve it also prevents the rattling of the strings sometimes caused by other tailpieces. If your dealer does not handle them send direct to the manufacturers.

Frank Z. Maffey, of Indianapolis, Ind., sole agent for Palmer's Perspiration Pomade, reports an increased business with these goods. Those troubled with perspiring hands should give it a trial. See prices and address in advertising columns.

Joseph Collingwood, violin maker, of Avery, Ia., has opened a branch office in Brooklyn, N. Y., being under the management of Mr. D. Nolan. Mr. Collingswood makes a specialty of repairing and restoring old violins. His address can be fouud in our advertising columns.

One of the masterpieces of musical clocks has just been completed for the Emperor of China, in whose palace, besides pointing out the correct time, it will play selections with a fully equipped automatic orchestrr.

"Neverslip" is a most appropriate name for F. J. Bacon's banjo bridge, which has worked its way among the most prominent banjoists. It must be a source of satisfaction to Mr. Bacon, the inventor, to know his bridge has become such a favorite among mong banjo players. Banjoists also are happy to have a bridge they can rely upon when playing in concert. A sample of the "Neverslip" can be obtained for ten cents. See Mr. Bacon's ad. in this issue.

From the way orders are flowing in to the different manufac turers it seems that the war was a good thing for them. Every manufacturer of instruments in the city reports plenty of orders, and an early opening of the season.

The banjo seems to have grasped its old-time hold on the public, as the demand with the different manufacturers is increasing daily. A little over a year ago the banjo seemed to be on the toboggan, and we are pleased to see it come to the front again.

Several of the leading manufacturers of mandolins, guitars and banjos have exhibits at the exposition.

H. E. McMillen advertises his Criterion mandolins, guitars mandolas herein. The demand for the Criterion instrument is not confined to the West, but they are in demand all over the country. Mr. McMillen expresses himself as much pleased with the business done so far with these goods. A special catalogue will be sent upon application. See his address in the advertising columns.

If you want a variety in the tone of your banjo Farland's harp attachment will be found a valuable aid. By applying to A. A. Farland, Rahway, N. J., a descriptive catalogue can be had.

Valentine Abt's mandolin picks are commanding a good sale. They can be obtained in celluloid or tortoise shell. For prices see his full-page ad. which is of interest to every mandolin player.

If you have anything of interest to either mandolin, guitar or banjo players, you will find it to your advantage to advertise in the TEMPO. Rates can be had upon application.

The A. C. Fairbanks Co., of Boston, are doing an excellent business with their electric banjos. These instruments are handsomely made and are steadily increasing in popularity with the leading banjoists throughout the country. Messrs. Cullen and Collins, the celebrated banjo team use them for all their gramaphone work. The manager of the gramaphone company has written Cullen and Collins that the records made by them are extremely satisfaatory and a perfect reproduction of the banjo tone. This speaks well for the Fairbanks' electric banjo as well as these clever artists, Messrs. Cullen and Collins.

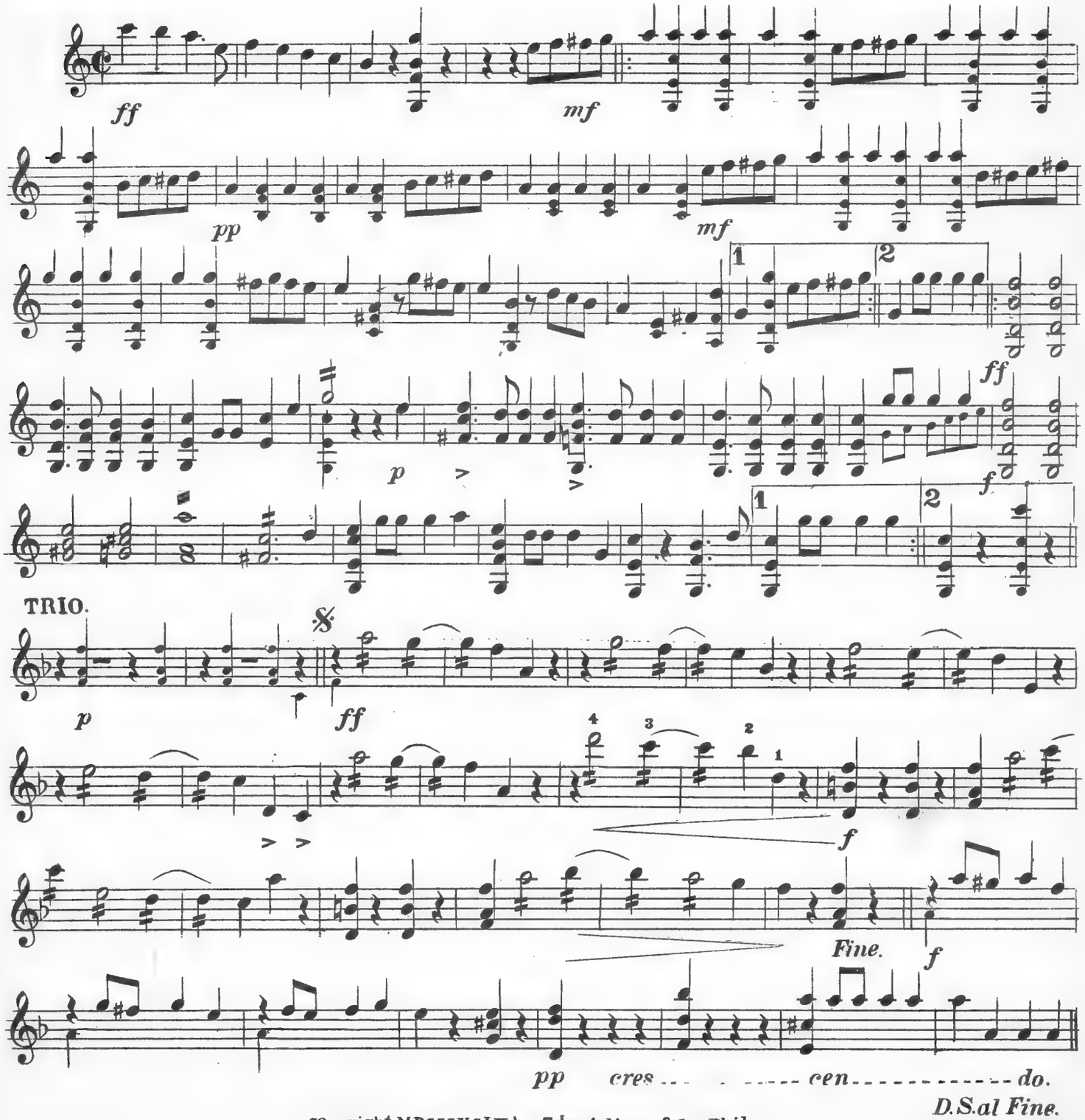
Owing to the increasing demand for the Weymann Keystone State mandolins, banjos and guitars, Messrs. H. A. Weyman & Son have been obliged to seek larger quarters, and are now comfortably located at 1022 Market street, and have one of the most prominent locations in Philadelphia, where a large display of their goods can be seen. The Keystone State instruments are known throughout the United States as instruments that meet the wants of the players in general, and everywhere can be found enthusiastic admirers of these goods. Their catalogue can be had upon application to above address.

The flute, violin, harp and cello are gradually being taken up by the larger mandolin orchestras. This lends much color to a mandolin orchestra, and it is to be hoped that one or more of the different instruments will be adopted bo the majority of clubs and orchestras.

Mandolin solo .30
Mandolin and Guitar .45
Mandolin " Piano .50
Two mand." Guitar .60
Two mand." Piano .75

MARCH OF THE THIRD

1st MANDOLIN

VAN L. FARRAND.

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send for LORETA WALTZES *by Roy. B. Simpson, two mand. and guitar .75*

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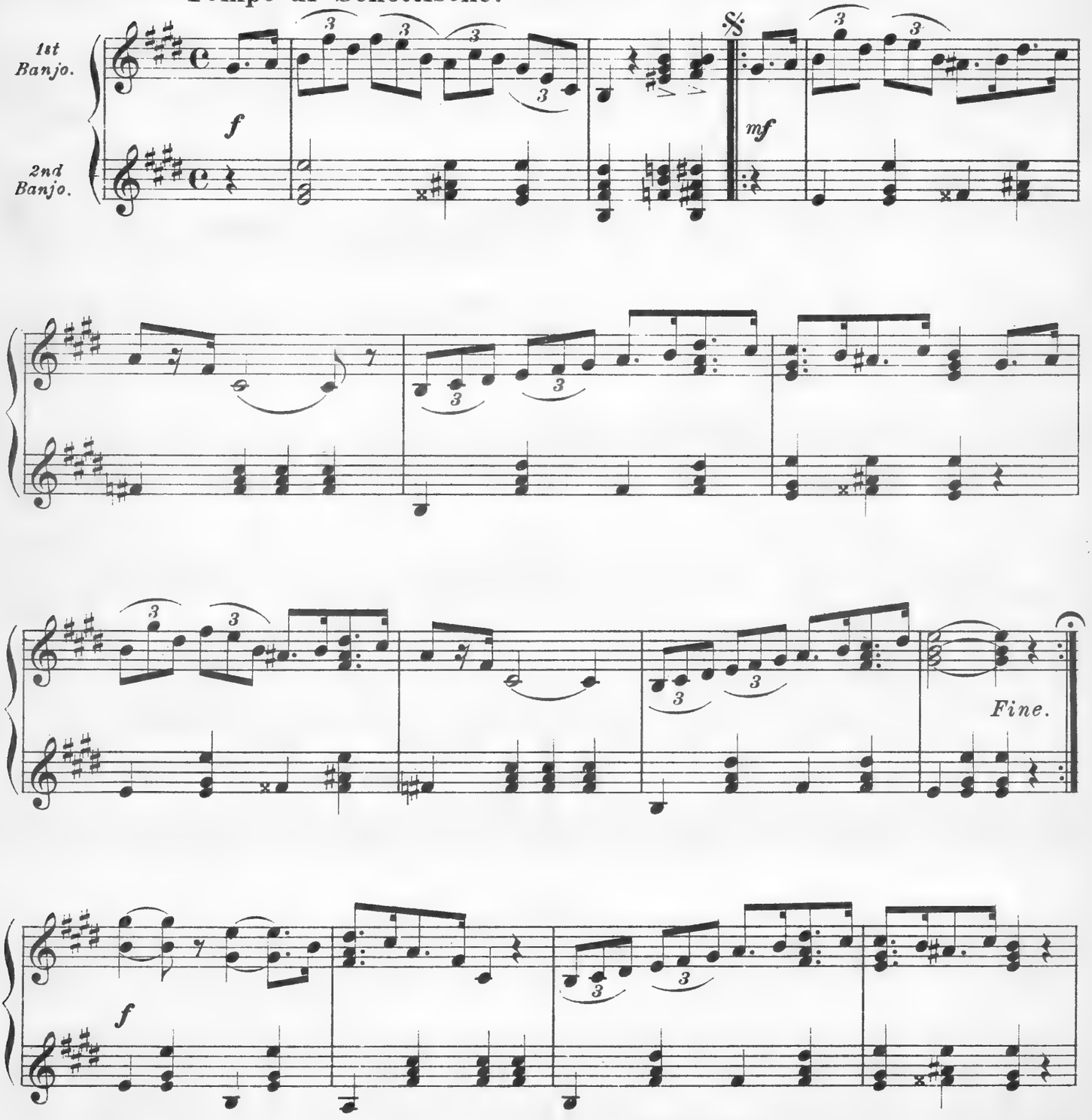
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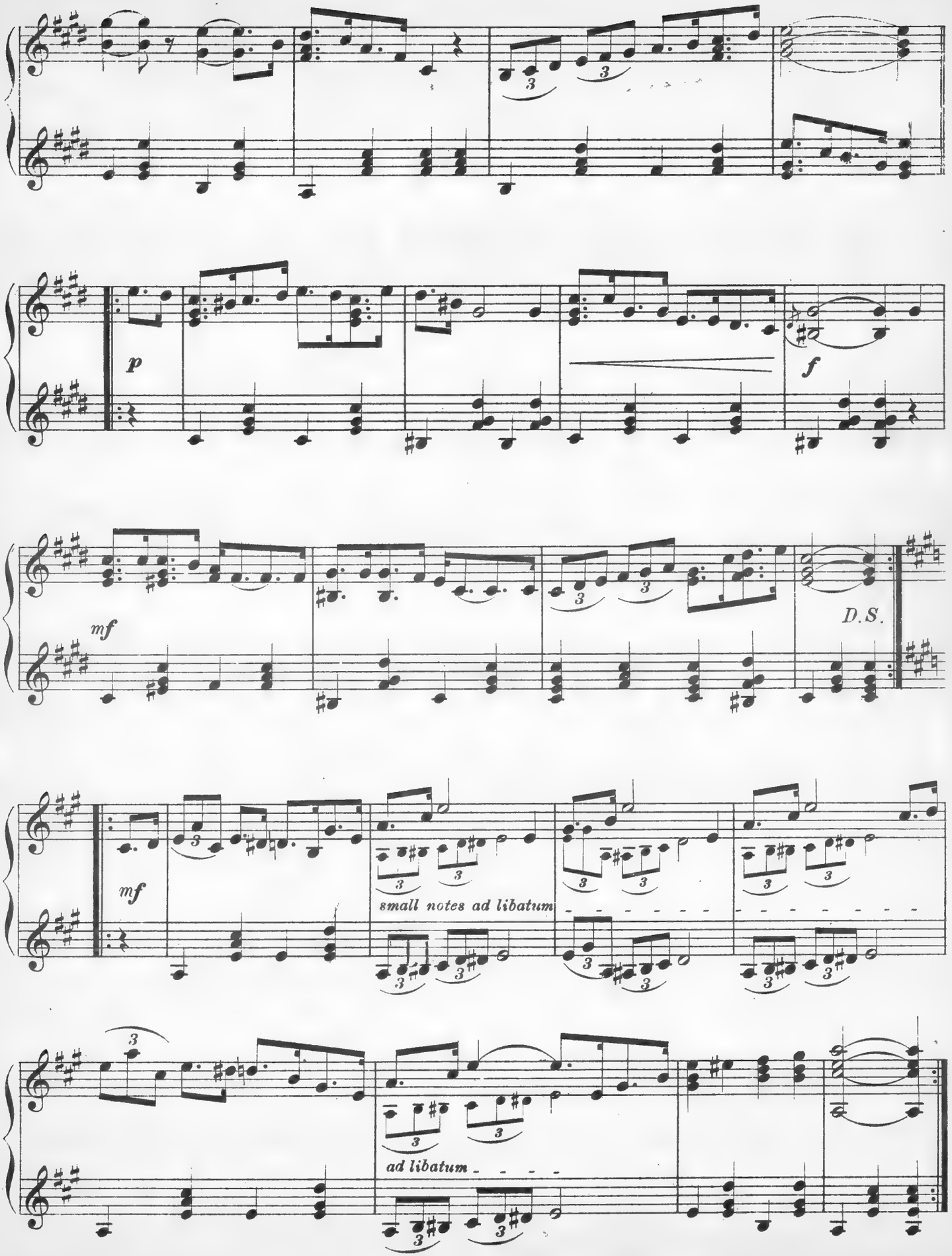
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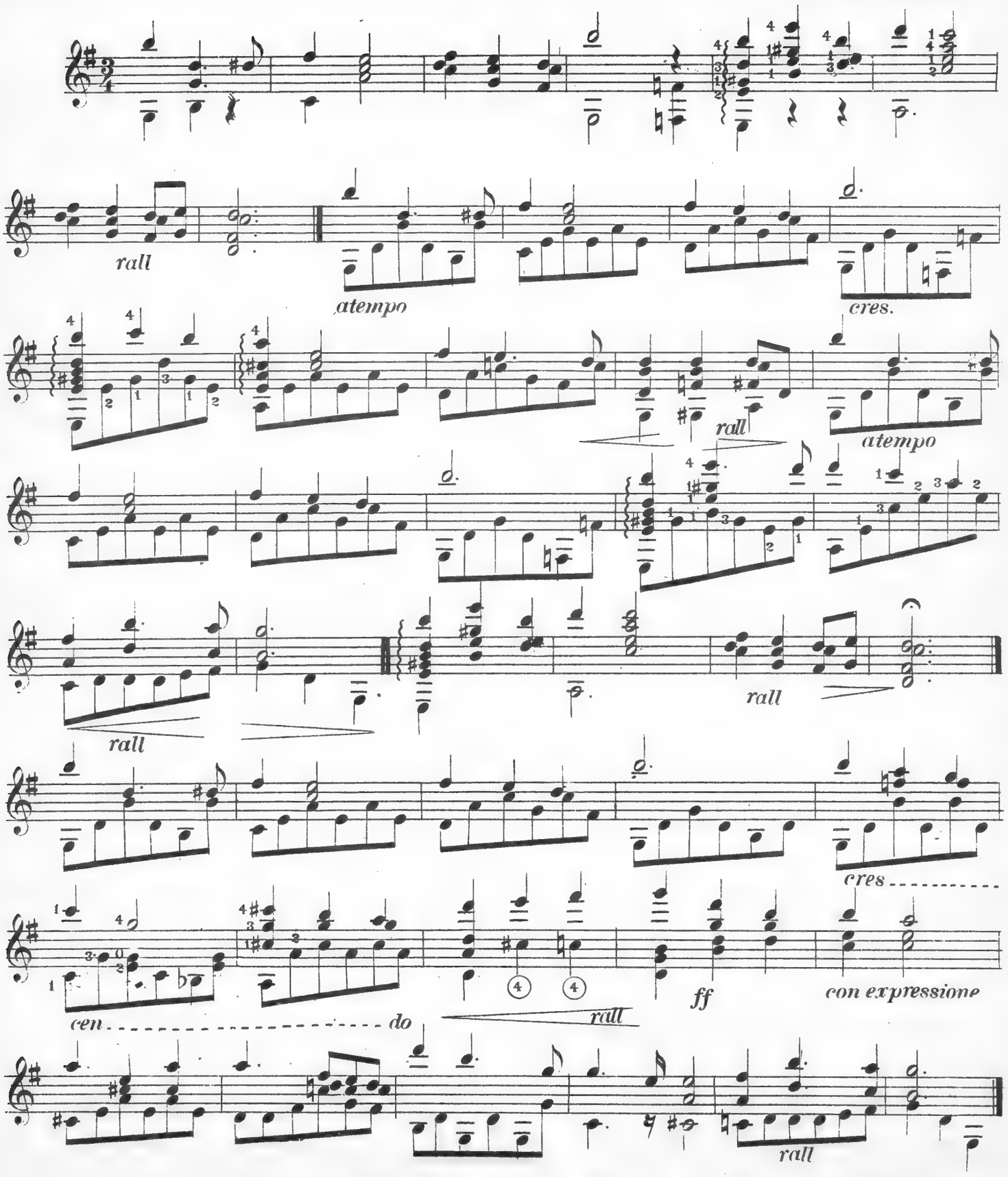
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Teachers would do well to give Stahl's Banjo Method a trial. It is one of the most comprehensive and practical methods for this instrument published. The student will find the exercises contained therein especially pleasing.

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Joseph Morris, publisher of Philadelphia, has just issued a "New Music List" whereby any number of his new issues can be obtained for 5c. per copy. A card to him will convey to you a list of the publications that can be obtained at this price.

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The book is prepared by Clarence L. Partee, the well-known author of the "American Conservatory Mandolin and Banjo Methods." "Practical Hints on Modern Mandolin, Banjo and Guitar Playing," etc. To quote from the author's preface: "This method has been prepared with especial care; It includes the original compositions, arrangements and ideas of the author, besides his revised adaptations from the works of great masters of the guitar, Carcassi, Sor, Mertz, Giuliani, Kuffner, Carulli and others. By this system it has been his aim to produce a short, concise, progressive and practical method, containing everything necessary to guide pupils from the playing of the scale of C to the proper performance of artistic concert solos. After this is accomplished, more advanced studies may be taken up and mastered with comparative ease. It has been my ambition to produce a method realizing that ideal, and one which would be a worthy companion to my banjo and mandolin methods of the same series, which the indulgent musical fraternity have so liberally endorsed and patronized. Should this method be accepted as having attained that standard, I shall feel amply repaid for the time and labor expended in producing it."

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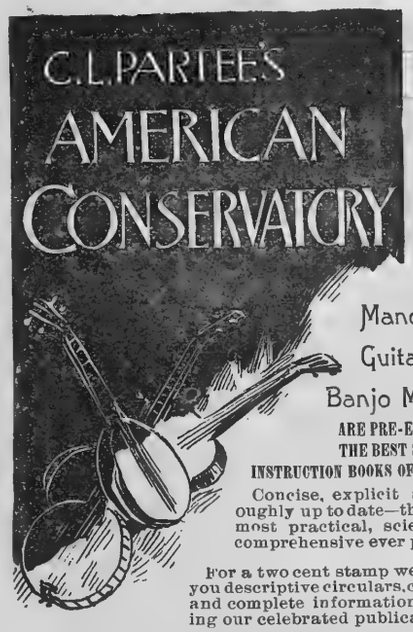

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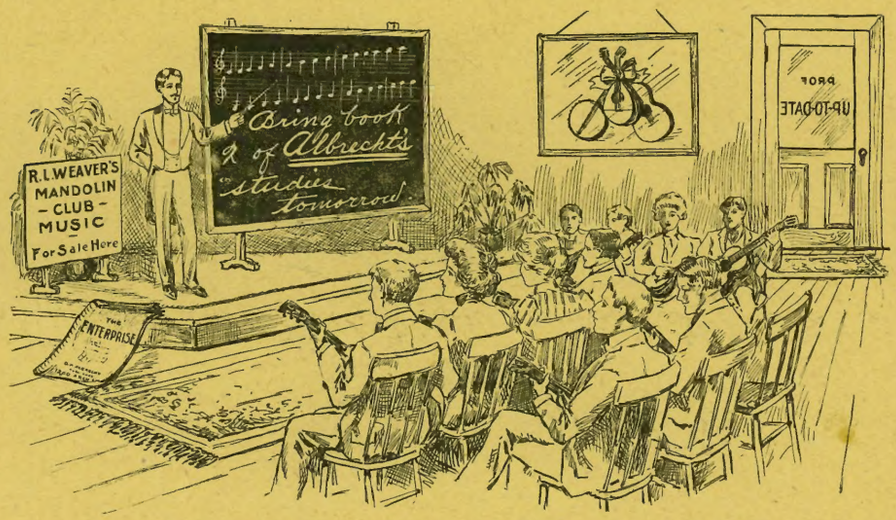

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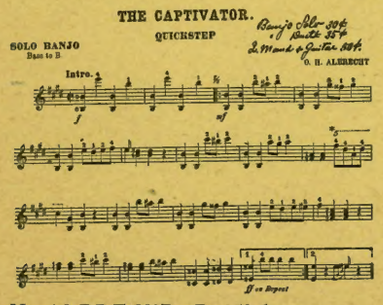
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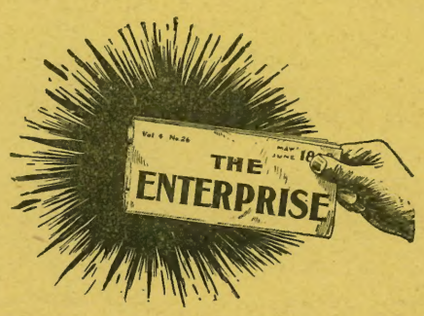

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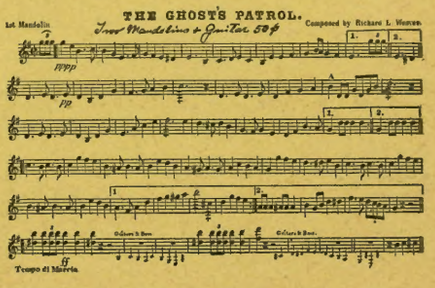

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